

17: Martin Concerto for 7 winds, timpani, percussion and strings. 3. mvt.

This musical score is for the third movement of Martin's Concerto for 7 winds, timpani, percussion, and strings. It consists of five staves, likely representing different string parts and timpani. The music is written in G major, 3/4 time. Measure 18 features a timpani part with a roll of sixteenth notes, marked *z.b.* (zambone). Measure 19 has a solo part for strings, marked *mf*. Measure 20 shows a string part with a crescendo, marked *mp* and *un poco cresc.*. Measure 21 has a string part with accents and a forte dynamic, marked *f*. Measure 22 includes a *ritardando* and a *diminuendo* marking, with a tempo change to *Andante* (♩ = 113). The score concludes with a *pianissimo* (*pp*) dynamic.

SOLI X TIRPANI

Ludwig van Beethoven Symphony No. 1 in C Major, Op. 21 Pauken in C u. G

Adagio molto $\text{♩} = 88$ Allegro con brio $\text{♩} = 112$

36 ff A 24

77 Fl. B 8 9 1 1 3

110 Fl. 62 C 16 ff

202 D 16 Hr. 2 E 10

241 4 3 ff fp sf ff

259 F 1 6 tr p ff

276 1 2 1 ff sf

288 ff 1

Andante cantabile con moto $\text{♩} = 120$

26 A 19 Ob. I, II B 1 2 3

57 4 5 6 7 1 10 1 1

79 1 2 3 4 5 6 7 Hr.

88 8 tr C 1 31 D 19 1 Hr.

Beethoven — Symphony No. 1
Pauken in C u. G

The musical score for the Timpani part in Beethoven's Symphony No. 1 is presented in a single staff with a bass clef and a 2/4 time signature. The score is divided into several sections:

- First Movement:** Starts at measure 152 with a *pp* dynamic. It features rhythmic patterns labeled 1 through 7, with a key signature change to E major at measure 160.
- Menuetto (Allegro molto e vivace):** Begins at measure 160. It includes dynamics *f*, *p*, and *pp*. A horn part (Hr.) is indicated at measure 13. The section ends at measure 12.
- Trio (Adagio):** Starts at measure 23. It begins with a *ff* dynamic and a tempo of $\text{♩} = 63$. It includes dynamics *f*, *pp*, *f*, and *ff*. A horn part (Hr.) is indicated at measure 26. The section ends at measure 7.
- Second Movement:** Begins at measure 48 with a *ff* dynamic. It includes dynamics *p*, *cresc.*, *f*, and *ff*. It ends at measure 7.
- Trio (Adagio):** Starts at measure 23. It includes dynamics *pp*, *p*, *ff*, *sf*, and *sf*. It ends at measure 18.
- Third Movement:** Begins at measure 17. It includes dynamics *ff*, *f*, and *sf*. A horn part (Hr.) is indicated at measure 15. It ends at measure 22.
- Fourth Movement:** Starts at measure 84. It includes dynamics *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *fp*, and *f*. A horn part (Hr.) is indicated at measure 1. It ends at measure 43.
- Section C:** Starts at measure 140 with a *ff* dynamic. It includes dynamics *sf* and *sf*. It ends at measure 1.
- Section D:** Starts at measure 29 with a *sf* dynamic. It includes dynamics *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. A horn part (Hr.) is indicated at measure 28. It ends at measure 28.
- Section E:** Starts at measure 226 with a *ff* dynamic. It includes dynamics *sf*, *f*, *ff*, *sf*, *sf*, and *sf*. A horn part (Hr.) is indicated at measure 20. It ends at measure 20.
- Section F:** Starts at measure 261 with a *ff* dynamic. It includes dynamics *f*, *p cresc.*, *ff*, and *sf*. It ends at measure 16.
- Section G:** Starts at measure 290 with a *sf* dynamic. It includes dynamics *sf* and *sf*. It ends at measure 1.

Handwritten annotations include a large arrow pointing to the beginning of the Menuetto section and another arrow pointing to the beginning of the Trio section. A drawing of a timpani drum is located on the right side of the page.

I° TEMPO

Beethoven — Symphony No. 9

Timpani

2

a tempo

196 *p* *cresc.* *f*

207 *a tempo* *Fag. I* *Viol. I*

223 *f* *H*

240 1 2 3 4 5

249 *p* *I* *Fl. I* 17

274 *pp* 3 4 2 2 4

297 *f* *K*

307 *ff* 1 2 3 4 5 6

317 *ff* 7 8 9 10 11 12 13 14 15 16 17 18 19

330 *sf* 20 21 22 23 24 25 26 27 28 *L* 1

342 1 3 4

359 *p* *cresc.* *f* *p sf sf* *p cresc.* 3 1

372 *p* *ff* *M* 11 *Viol. I* *pp*

391 *cresc.* *f*

Beethoven — Symphony No. 9
Timpani

402 N
ff p ff p

410 3
ff p ff p f ff ff sf sf

422 O 12 Fl. I
f f f f f f f p

441 8 Fl. I P p cresc.

458 1
cresc. f

467 Q 1 2 3 4 5 6 7
p p

478
cresc.

487 1 R
f ff dim. pp cresc.

496 1 Fag. I rit.
f p cresc. f

507 a tempo 1 rit. a tempo
Viol. I p

517
cresc.

525 f più f

531 S sempre ff tr sempre ff

540 tr tr sf ff

20 TEMPO

Beethoven — Symphony No. 9

Timpani

4

in

Molto vivace $\text{♩} = 116$

Archi ♩

Archi

Viol. II

1 1 Solo 2 13

G. P. G. P. *sf* Orch. p G. P.

25 C.-B.

Viol. I

A

25 1 1

ff

62 1 1 1 2 3 B 16

f *f* *f* *f* *f*

93 C Legni 12 Legni 4 D

Legni Fag. I

120 26 Fag. I 3 Archi 3 3 Archi 15 Legni

G. P. G. P.

177 Ritmo di tre battute Fag. I 6 Fl. I 4 Solo E 2

f

199 2 2 3 16 Ob. I Ritmo di quattro battute Vcllo., C.-B. ♩

dim.

237 8 Viol. I F 7 3 3 1 2

pp *cresc.* *più cresc.* *f*

266 8 4 G 5 6 7 8 3 3 3 1 2 3 4

più f *ff*

277 5 6 7 8 9 10 11 6 1 2 3 4

f *f* *f* *f*

294 5 6 H 20 3 6 I Legni 6

Viol. I Cor. I Fag. I

338 3 3 5 K Viol. I 5

ff

364 1 1 1 1 1 7

f *f* *f* *f* *f* *pp*

Beethoven — Symphony No. 9

Timpani

383 1 3 1. 5 3 2. *G. P. pp G. P. Archi p cresc.*

391 3 Legni Vcllo., C.-B. 6 Archi 1 1 1 *stringendo il tempo cresc.*

Presto $\text{♩} = 116$

412 Orch. 2 Ob. I 4 1. 2. Vcllo. Viola 14

438 L Viol. I 35 M Viol. I 12 Viol. I 1. 2. Fag. I 37

poco rit. Molto vivace $\text{♩} = 116$

530 Viol. I Archi 1 Archi 1 Solo Orch. 2 Viol. II 13 *G. P. G. P. f p G. P.*

555 C.-B. 26 Viol. I N 1 1 1 *ff f*

594 1 1 2 3 O 16 Legni *f f f f*

625 13 Fag. I, II 10 P Fag. I 23 3 *G. P.*

681 Archi 3 3 Archi 15 Legni Ritmo di tre battute 6 *G. P.*

716 Fl. I 4 Fl. I Solo Q 2 2 2 3 *f*

Ritmo di quattro battute

738 25 Vcllo., C.-B. 8 Viol. I R 7 3 *dim. pp cresc.*

790 3 1 2 3 4 S 5 6 7 8 3 3 3 *più cresc. f più f ff*

803 1 2 3 4 5 6 7 8 9 10 11 6

Beethoven — Symphony No. 9

6

Timpani

820 *f* 1 2 3 4 5 6 **T** 33 **U** Archi *f* 2 Legni

866 *ff* 3 3 5 6 **V** Fag. I

892 *f* 1 1 1 1 1 7

912 *pp* 1 3 Archi *p cresc.* 3 Legni **Coda** Vcllo, C.-B. 6

934 *cresc.* 1 1 1 **Presto** 2 7 1 2 *G. P.*

in

Adagio molto e cantabile $\text{♩} = 60$

Fag. I 14 Viol. I *p* 4 Viol. II

25 **Andante moderato** $\text{♩} = 63$ 15 Viol. I **Tempo I** 12 Clar. I

57 **Andante moderato** 4 16 Fag. I

82 **Adagio** 12 Clar. I **Lo stesso tempo** *p* *sempre p*

101

106

111 *cresc.* *dim.* *p*

116 *cresc.* *dim.* *p* *più p* *mp* *cresc.*

121 1 **A** 9 **B** 6 **Solo** *f* *sf* *p*

IV TEMPO

Beethoven — Symphony No. 9 Timpani

7

140 5 1

ff p

150 C

cresc. f p sempre pp

154

cresc. f fp p f pp

in Presto $\text{♩} = 96$

Vcllo., C.-B. 3

14 Solo 1 2 3 4 5 6 2

ff

28 Vcllo., C.-B. Allegro ma non troppo $\text{♩} = 88$

p pp

38 Tempo I Vcllo. rif. poco Adagio Vivace Fag. II Tempo I Vcllo., C.-B.

f

63 Adagio cantabile Tempo I Allegro Vcllo., C.-B. Allegro assai $\text{♩} = 80$ Tempo I Allegro Vcllo., C.-B.

Fag. I

83 Allegro assai $\text{♩} = 80$ Vcllo., C.-B.

f ff

94 46 A Viol. I 20 Viol. I B

f

166

173

180

187 C 3

Beethoven — Symphony No. 9
Timpani

196 *poco riten.* 2

205 *poco Adagio* *Tempo I* *Solo* *Presto* *ff* Viol. I

216 *Recit. Bariton* 8 3 *O Freun- ge- neh-me-re an- stimmen, f colla voce p f*

235 *Bariton ad lib.* *Allegro assai* 14 *Ob. I* *f* *den- vol-le-re.*

256 *f* **D**

263 *sempre f* 16

285 *f* **E** *dim. p*

292 *pp* **F** 7

305 1 2 3 4 5 6 7 *f*

313 **G** 1 2 3 4 5

321 *ff* *ff* *ff* *molto ten.*

331 *Allegro assai vivace alla Marcia* *♩. 84* *Fag. I, Gr. Cassa 1* 22 **H** *Fl. picc.* 30

391 *Fl. picc.* 38 **K** 59 **L** *Vello. C.-B.* 46

541 *Archi* **M** *ff*

Beethoven — Symphony No. 9

Timpani

10

Allegro ma non tanto $\text{♩} = 120$

759 *pp* *più p* *ppp* *tr* *Viol. I* 30

795 **S** *Viol. I arco* *Viol. I* *f sf f f f f ff f f*

805 *f p cresc. ff f f* **Poco Adagio** *Fag. I* 2

814 *f f f f f f ff f f p cresc. ff* **Tempo I** *Fag. I, II* 6

828 *f f f* **Poco Adagio** **Poco Allegro, stringendo il tempo,** *Vcllo., C-B.* 1 4 6 1

847 *Archi* *p cresc. ff* **sempre più Allegro** **Prestissimo** $\text{♩} = 132$ 2

858 1 1 2 3 4 5 6 7 *f f f f f f f*

868 8 *f*

877 7 **T** 6 *ff ff*

899 *ff*

909 *ff ff ff p* **Maestoso** $\text{♩} = 60$

918 *f sf sf ff* **Prestissimo**

926 *f f f f f f* *sempre ff*

933 6 6 6 *ff*

Pauken / Timpani

Konzert für Orchester

1

4. Satz: Intermezzo interrotto

Calmo ♩ = 106

Béla Bartók
1943

42

Timp. *mf*

Harp I, II *a 2* *f*

47

Timp.

Harp I, II

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Boosey & Hawkes GmbH, Bonn

Musik für Saiteninstrumente, Schlagzeug und Celesta

2. Satz

Allegro ♩ ca. 138 - 144

Béla Bartók
1936

300 1

307 *p*

312

320

330

335 *tr* *gliss*

MUSRA PER ARCHI, CELESTA

PERE
BARTOK

$\begin{array}{c|c} C & E \\ \hline G & E^b \end{array}$
Allegro, \downarrow ca 138-144

Timpani

II.

10
5 f 1 D^b ?

20 30
A^b f dim.

p

40 50
C[#] F[#] Viol. 1 ff

60
f cresc. ff

G.F. 20 F[#] G 150 Viol. 1

Viol. 1 mf 2
Piano 2
Viol. 2 pizz. f 160
3 120 p

ca 138 5

Viol. 1 f 180
cresc. 1 2 ff dim.

ca 144 *) gliss. 190
mf F[#] 3

Viol. 3 290
mf u.s.w. Viol. 1

*) Alle mit \downarrow usw. bezeichneten Gliss. sind so auszuführen, daß die Anfangshöhe sofort verlassen wird, und ein langsames, gleichmäßiges Gleiten während dem vollen Wert der ersten Noten stattfindet.

Timpani



Viol. I

300

p

Piano

p

Viol. I

310

Viol. I

320

Viol. I

330

Viol. I

Viol. I

340

Viol. I

ca 1-4-138

1 1 1 1

350

Viol. 3

f

G# C#

360

Viol. I

mf

370

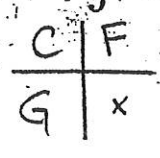
allarg.

dim.

p

3 2

U. E. 40.816



Timpani

----- *a tempo*

380

390

10 *poco allarg.* ----- *Quasi a tempo,* 400 *ca 84* 69 *Forcibis* 420 *Più mosso, ca 104* Viol. 3.

(Viol. 3.) *Vivace, ca 160* 480 *Xyl.*

490 *Allegro molto, ca 168*

2 2 2 1

500 *ca 152-168* 510 *Viol. 1.*

Viol. 1. *Un poco allarg.* 520 *f ff*

B	C
F#	E ^b

Adagio, ca 56 *allarg.* III. *al Adagio molto, ca 40*

10 *mf p pp* *dim.* *pp* *C#*

Timpani

15 *poco ral.* - - - *al tempo* A 20 *Più andante*
♩ ca 56

25 *Celesta* *ral.* 30 *al*

Più lento, ♩ ca 46

B 35 *p.* *Più andante*, ♩ ca 66 *poco a poco string.* 40

45 *Più mosso*, ♩ ca 88 50 *Più accel.*

quasi al tempo, ♩ ca 80 55 *Allegretto*, ♩ ca 104 60 *poco a poco ral.*

D *Meno mosso*, ♩ ca 76 65 *Adagio*, ♩ ca 56 70 *ral.*

Celesta *al* ♩ ca 90 75 *Quasi al tempo*
Arpa ♩ ca 50 80 *Adagio molto*, ♩ ca 42

Tempo I. (♩ ca 66) 80

A ^b	C [#]
F [#]	E

IV.

Allegro molto, ♩ ca 130

10 20 *Viol. I*

A ^b	D ^b
----------------	----------------

Timpani

Vol. 1
 ff
 f

30

p
 4
 5
 6

7
 8
 9

10
 11
 12
 cresc.

40

3
 ff
 D^b → E^b

50
 *4
 A Un poco meno mosso
 d. ca 120
 ff
 D^b → E^b
 1 3 4

60
 ff
 p
 A
 1
 D^b → E^b
 C[#]

70
 B Ancora meno mosso, d. 112
 Piano
 2
 ff

80
 f
 D atempo
 rall.

90
 C Più mosso, d. ca 126
 ff
 1 1 2 4 10
 A → B^b

I° TEMPO

Johannes Brahms Symphony No. 1 in C Minor, Op. 68

1

TYMPANI

in C, G

Un poco sostenuto

The musical score for the Timpani part of the first movement of Brahms' Symphony No. 1 in C Minor, Op. 68. The score is written in bass clef with a key signature of one flat (F major/C minor) and a time signature of 3/4. It begins with the tempo marking 'Un poco sostenuto' and the dynamic 'f'. The score is divided into several systems, each containing multiple staves. The first system (measures 1-9) features a single staff for Violin I. The second system (measures 19-28) includes staves for Trombone I, Trombone II, Trombone III, and Trombone IV, with dynamic markings 'pp', 'cresc.', 'f', and 'sf'. The third system (measures 38-47) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, and Horn II, with dynamic markings 'f' and 'fz'. The fourth system (measures 57-66) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, Horn II, and Horn III, with dynamic markings 'f', 'fz', and 'p'. The fifth system (measures 76-85) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, Horn II, and Horn III, with dynamic markings 'mf' and 'cresc.'. The sixth system (measures 91-100) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, Horn II, Horn III, and Clarinet I, with dynamic markings 'f' and 'ff'. The seventh system (measures 150-159) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, Horn II, Horn III, and Clarinet I, with dynamic markings 'f' and 'ff'. The eighth system (measures 185-194) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, Horn II, Horn III, and Clarinet I, with dynamic markings 'ff' and 'pp'. The ninth system (measures 207-216) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, Horn II, Horn III, and Clarinet I, with dynamic markings 'pp' and 'ff'. The tenth system (measures 221-230) includes staves for Trombone I, Trombone II, Trombone III, Trombone IV, Horn I, Horn II, Horn III, and Clarinet I, with dynamic markings 'pp' and 'ff'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Brahms — Symphony No. 1 in C Minor

TYMPANI

2

259 *f*

268 *decresc.* *p* *pp* **H** 1 2 3

276 4 5 6 7 8 9 10 11

284 12 13 14 15 16 4 **I**

296 *pp* *ff* Trpt. K.-Fag. Vcl. K.-B.

321 **K** 1 2 3 4 5 6

329 *sf* *sf* *f* *trm* *trm* *trm* 7

343 **L** 11 Ob. I 11 Viol. I *f* *f*

372 1 **M** *p* 15 **N** Ob. I

400 20 Klar. I 9 **O** 16 Hr. I

455 Trpt. I *ff* *ff*

464 1 2 3 4 5

471 **P** 16 Viol. I

Brahms — Symphony No. 1 in C Minor

TYMPANI

Meno Allegro

495 *p* *p cresc. molto*
503 *f*

in H, E

Andante sostenuto

22 **A** 12 **B** Ob. I
41 **C** Hr. I
65 **D** 11 Viol. I
91 **E** 4 3 3 3 3 1
102 **F** 8 Trpt. I Viol. I
177 *pp* *pp* 4 1
14 **A** Klar. I
24 **B** Più Andante
31 **C** 4

in C, G

Adagio

Un poco Allegretto e grazioso tacet

IV^o TEMPO

1 *string. poco a poco* *a tempo* Ob. *f*
4 *pp*
14 *string. molto a tempo* **A** Klar. I
24 *f* *p* Hr. I Trpt. *ff dim.* **B** Più Andante
31 *pp* **C** 4 *dim.*

1º TEMPO

2

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

4

Pauken

313 Ben sostenuto il tempo precedente

pp

Musical staff 313-316: Bass clef, 4/4 time signature. Measures 313-316. Notes: 313 (1) G4, A4, B4, C5; 314 (2) G4, A4, B4, C5; 315 (3) G4, A4, B4, C5; 316 (4) G4, A4, B4, C5.

317

Musical staff 317-320: Bass clef, 4/4 time signature. Measures 317-320. Notes: 317 (5) G4, A4, B4, C5; 318 (6) G4, A4, B4, C5; 319 (7) G4, A4, B4, C5; 320 (8) G4, A4, B4, C5.

321 Poco a poco stringendo

poco a poco cresc.

Musical staff 321-324: Bass clef, 4/4 time signature. Measures 321-324. Notes: 321 (9) G4, A4, B4, C5; 322 (10) G4, A4, B4, C5; 323 (11) G4, A4, B4, C5; 324 (12) G4, A4, B4, C5.

325 S

mf

Musical staff 325-328: Bass clef, 4/4 time signature. Measures 325-328. Notes: 325 (13) G4, A4, B4, C5; 326 (14) G4, A4, B4, C5; 327 (15) G4, A4, B4, C5; 328 (16) G4, A4, B4, C5.

329

Musical staff 329-332: Bass clef, 4/4 time signature. Measures 329-332. Notes: 329 (17) G4, A4, B4, C5; 330 (18) G4, A4, B4, C5; 331 (19) G4, A4, B4, C5; 332 (20) G4, A4, B4, C5.

333 T sempre stringendo al - - - - -

cresc.

Musical staff 333-337: Bass clef, 4/4 time signature. Measures 333-337. Notes: 333 (21) G4, A4, B4, C5; 334 (22) G4, A4, B4, C5; 335 (23) G4, A4, B4, C5; 336 (24) G4, A4, B4, C5; 337 (25) G4, A4, B4, C5.

338 Allegro con anima

f cresc. ff

Musical staff 338-341: Bass clef, 4/4 time signature. Measures 338-341. Notes: 338 (26) G4, A4, B4, C5; 339 (27) G4, A4, B4, C5; 340 (28) G4, A4, B4, C5; 341 (29) G4, A4, B4, C5.

342

Musical staff 342-345: Bass clef, 4/4 time signature. Measures 342-345. Notes: 342 (30) G4, A4, B4, C5; 343 (31) G4, A4, B4, C5; 344 (32) G4, A4, B4, C5; 345 (33) G4, A4, B4, C5.

346

Musical staff 346-349: Bass clef, 4/4 time signature. Measures 346-349. Notes: 346 (34) G4, A4, B4, C5; 347 (35) G4, A4, B4, C5; 348 (36) G4, A4, B4, C5; 349 (37) G4, A4, B4, C5.

350

fff

Musical staff 350-356: Bass clef, 4/4 time signature. Measures 350-356. Notes: 350 (38) G4, A4, B4, C5; 351 (39) G4, A4, B4, C5; 352 (40) G4, A4, B4, C5; 353 (41) G4, A4, B4, C5; 354 (42) G4, A4, B4, C5; 355 (43) G4, A4, B4, C5; 356 (44) G4, A4, B4, C5.

357

f dim.

Musical staff 357-363: Bass clef, 4/4 time signature. Measures 357-363. Notes: 357 (45) G4, A4, B4, C5; 358 (46) G4, A4, B4, C5; 359 (47) G4, A4, B4, C5; 360 (48) G4, A4, B4, C5; 361 (49) G4, A4, B4, C5; 362 (50) G4, A4, B4, C5; 363 (51) G4, A4, B4, C5.

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Pauken

Molto più mosso

381 8 *Klar.* *ff*

(395) 7 12 2 2

403 1 1 1 Più mosso. Allegro vivo

fff

414

II

Andantino in modo di canzone

in F, C, A 41 *A (Viol. 1)* 12 *Viol. 1*

57

65 *f* *dim.*

74 *B* 23 *C* 28 *Più mosso* *D* 16 *Viol. 1*

mf 16

160 *ff*

170 23 *rit.* *Tempo I*

2 105

VII Mahler - timpani

D
#A
E
F

8

168 454 [WOOD] 169 Holzschl. 1

170 Picc. 171 1

481 172 6 173 1

496 [TO WOOD] 174 Nicht eilen 4 f (nimm Holzschl.) f (secco)

Pauken

(nimm Filzschl.)

[SOFT STICKS]

mf dim. p

f

3 A D 4

2

6

1

170 Holzschl.

Kurz f

(E) (G) (B) (E)

IV Nachtmusik

(tacet)

V Rondo - Finale

F
H
G
E

223 Tempo I (Allegro ordinario) Solo (mit Bravour)

fs sfp sfp sfp sfp f mf sfp sfp sfp

5 DL X L nicht zurückhalten Maestoso 4 224 2

13 III Pesante a tempo 225 6 Pesante

ff ALLARG. 3C sempre ff

24 226 a tempo sf p 2

227 33 8 2 3 4 228 2 fließend drängend

ff ff sempre ff

229 49 ff seccoo lunga 2 3

Sempre l'istesso Tempo (Tempo I ordinario)

un 2

12

Pauken

254 Fl. 1

224

229 Fl. 8

[SOFT STICKS] 252 Recht gemessen (quasi Andante)

[WOOD] 240 Holzschlegel *allegro* 253 *Grazioso* flott *veloce* (nimm Holzschl.) [TO WOOD]

249 gr.Tr. 5 Nicht schleppen 255 - GC -

257 4 unmerklich drängend 256 1

[SOFT STICKS] 267 *Tempo I* 257 1

276 Fließender 2 258 2

285 Pesante *mit.* 259 *molto rit.* *Tempo I* [WOOD] Holzschl.

292 *sp sp sp sp f dim. D* 260 3

300 261 1

307 *ff* *dim.* [TO SOFT] 262 1 [SOFT] Gemächlich (Fitzschl.)

315 1 2 263 1 Sehr fließend, sogar etwas drängend

45 GA(Cb) 3

Pauken

14

Wieder wie vorher (Tempo II subito)

446 ff

1(-8)

279 3 4 5 6 7 8

455 Nicht schleppen. 280 5 Fließend 281 7 8

282 473 2 Pesante 1(-9) 283 3 4 5 6 7 8

484 [To WOOD] Flott (WOOD) Holzschl. 284

(nimm Holzschl.) p poco marc. 285 2 Filzschl. Breiter (sub.)

490 1 2 3 4 5 6 3 molto rit. *rit.*

286 504 rit. [TO SOFT SOCKS] (ff) Feierlich 1(-6) 287 3

Plötzlich wieder 288 2 *fff* 2 3 4 5 6 7

517 tempo (II)

536 Accelerando [To WOOD] timpa primo (d=d) Holzschl. et was feierlich Prachtvoll

543 *fff* (nimm Holzschl.) *fff* Pesante 291 atempo 292 1 Pesante

555 *fff* 293 8 294 *fff*

569 2 4 molto rit. gr.Tr. PK. 296 atempo

585 *fff* *p* *fff* *rit.* *ff* Fine

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

Timpani

in A E

Poco sostenuto $\text{♩} = 69$

1 *f* 1 *f* 6 *f* *ff* Fl. I

18 1 *p* 9 *ff* Viol. I

38 5 6 7 8 8 *dim.* 1 *ff* 7 *ff* Viol. I

63 **Vivace** $\text{♩} = 104$ 23 *ff* Viol. I

93 *peresc.*

103 **C** *tr m* 21 *ff*

132 **D** *f* 11 **E** *ff* Archi Fag. I Ob. I Fl. I

155 2 *ff* 2 *ff* 3 1

171 2 2 2 14 *f* **F** Fl. I, Ob. I, Fag. I G.P. G.P.

204 6 1 **G** 32 Viol. I

254 **H** *ff* *tr m* *tr m*

263 9 *f* *più f* *ff* **I** Archi

281 1 1

292 12 Clar. I

Beethoven — Symphony No. 7

2

Timpani

313 *pp sempre* *cresc.*

323 *ff* *p* *f* **K** *tr* *trun* **L** **11**

336 *ff* **L** **11** *Archi*

360 *ff* *ff* **2** *Fag. I* *Clar. I* *Ob. I*

372 *ff* **M** **2**

383 *ff* **N** **4** *Viol. I* **1** **1** **10** **4** *G.P.* *G.P.* *p*

411 *poco cresc.* *più cresc.* *ff* **1** **1** **1** **1** **1**

424

434 *ff*

443

in A E
Allegretto ♩ = 76

22 **A** 24 **B** 16 *Ob. I* *Fl. I* **C** *ff*
(Viol. II) *(Viol. I)*

78 *dim.* *p* **1** **1** **1**

98 *p* **D** 33 *Ob. I* **E** 20 *Ob. I* *p* **1** **6** **20** *pp* *pp* *ff*

176 *cresc.* *dim.* *pp* **F** 26 *Fl. I* **G** *cresc. ff*

217 **H** **3** 15 **1** **H** **3** 26 *pp* *f* *f*

Beethoven — Symphony No. 7

4

Timpani

Viol. I

621

640 CODA 3 Assai meno presto Presto

in A E
Allegro con brio $\text{♩} = 72$

ff G. P. sf sf sf sf sf sf sf

13 2. 1. 2.

24 ff

34 A 8 ff

54 2 3 7 f f

76 B 1 7 1 5 1 2 3 4 5 6 7 8 9 10 p cresc. poco a poco

104 41 42 C 1 ff sf sf sf sf sf sf sf sf sf sf

122 1. 1 1 2. 1 1 1 5 Viola, Vello, C-B. G. P. Dal Segno ff G. P. G. P. sf sf

142 9 D 1 1 1 1. 1 2. sf sf sf

163 1 1 1. 2. 1 8 sf sf sf sf

182 7 Fl. Ob. 1 2 3 4 5 sf sf

201 6 7 8 E 1 8 F 1 1 4 pp pp ff G. P. G. P.

Handwritten note: IV TEMPO

Beethoven — Symphony No. 7

Timpani

234 *sf sf sf sf sf sf sf*

246 *ff ff*

257

271

284 **G** *f f f f f f f*

318 *p cresc. poco a poco - - - - ff sf sf sf sf ff sf sf* **H**

340 *sf sf sf sf sf sf sf sf sf sf sf sf* **G. P.** **G. P.**

357 **I** *f sf* Viola Viol. II Viol. I Viol. I

388 *f f f f f f f f* Viol. II

409 *f f* **K** *sempre più f ff*

423

433 *fff sf sf sf sf p* **L** *cresc. -*

448 *fff sf sf sf sf*

464 *sf ff sf sf sf sf sf*

I^o Tempo

Mahler — Symphony No. 5 in C# Minor

2

Paukern.

Es nach E

f *3* *3* *3* *3* *f*

f *6* *9* *a tempo* *15* *10* *9* *poco rit.* *tramp. 1.* *a tempo*

f *tr* *Allmählich sich beruhigend* *11* *3* *Unmerklich*

f *p* *cresc.* *6* *9*

zu Tempo I zurückkehren.

Pos. 2. 23 *tr* *Tempo I.* *2* *tr* *1*

mf *p* *f* *p*

Schwer. *12* *1* *3* *9*

pp

13 *p* *tr* *6* *tr* *pp*

14 *8* *1* *10* *3*

f *p* *p* *3*

pp *3* *3* *3* *15* *6* *steigernd* *16* *20*

17 *3* *7* *18* *Klagend* *tr* *ff* *dim.*

tr *Poco meno mosso. Streng im Tempo.* *tr*

p *dim.* *ppp* *9* *7* *Schwer.*

zurückhaltend *Tempo I.* *1* *tr* *1* *tr* *10*

4 *pp* *pp*

I^o tempo

Mahler — Symphony No. 5 in C# Minor

Pauken.

21 Plötzlich wieder wie zu Anfang. (Tempo I.)

12 22 11 23 12 24 7 Tuba

p f dim.

25

f dim. mf poco a poco cresc.

26

14 16 16 17 18 20 21 22 23 24 25 26 27 28

p = f p = f 27 p ff

29 30 31 32 33 3 Unmerklich etwas einhaltend. Grazioso. 28 18

cresc. molto vell. molto

29 18 30 31 32 33 14 17

31 Allmählich stetig drängend.

f p cresc. p p = p poco a poco cresc. Sehr drängend:

32 1 2 3 4 5 6 6 33 1 2 3

f f = p f ff = p

4 5 6 Pesante. (Etwas gehalten)

cresc. molto ff 3 f f f = p

6 rit. molto 1 34 Allegro molto und bis zum Schluss beschleunigend.

rit. accel. 11 sempre f

35

poco a poco cresc. Presto. schnell abdämpfen

3 ff ff = pp 4 ff

„Die Zauberflöte“

TIMPANI.

Mozart, Werk 620

in Es. B.
Ouverture.
Adagio.

Allegro.
23

Le Sacre du Printemps

Danse Sacral

Originalnotierung / original notation

Igor Strawinsky
1913

189

1. *mf*

*)

2.

190

poco a poco cresc.

191

192

meno f

sf

mf

193

meno f

sf

mf

194

p

*)Erfahrungsgemäß wird diese Stelle in der Praxis von einem Pauker gespielt (s. Seite 34) /
Depending on experience, this part is usually played by on percussionist (see page 34)

195

196

Musical score for measures 195 and 196. The score is written in bass clef with a 3/4 time signature. It consists of two staves. Measure 195 starts with a dynamic marking of *sf* in the upper staff and *sf* in the lower staff. Measure 196 features a dynamic marking of *meno f* in the upper staff and *sf* in the lower staff. The notation includes eighth notes and rests.

197

Musical score for measure 197. The score is written in bass clef with a 3/4 time signature. It consists of two staves. The upper staff begins with the instruction *simile*. The lower staff has a dynamic marking of *sf*. The notation includes eighth notes and rests.

198

199

Musical score for measures 198 and 199. The score is written in bass clef with a 3/4 time signature. It consists of two staves. Measure 198 starts with a dynamic marking of *più sf* in the upper staff and *f* in the lower staff. Measure 199 features a dynamic marking of *sempre cresc.* in the upper staff and *f* in the lower staff. The notation includes eighth notes and rests.

200

Musical score for measure 200. The score is written in bass clef with a 3/4 time signature. It consists of two staves. The notation includes eighth notes and rests.

201

Musical score for measure 201. The score is written in bass clef with a 3/4 time signature. It consists of two staves. The upper staff has a dynamic marking of *ff* and includes the number '1' below the staff. The lower staff has a dynamic marking of *ff* and includes the number '1' below the staff. The notation includes eighth notes and rests.

Le Sacre du Printemps

Danse Sacral

Originalnotierung / original notation

Igor Strawinski
1913

1. 189

*) *mf* 1 1

2.

190 191

poco a poco cresc.

192

meno f

sf *mf*

193

meno f

sf *mf*

194

p

meno f

*)Erfahrungsgemäß wird diese Stelle in der Praxis von einem Pauker gespielt (s. Seite 34) /
Depending on experience, this part is usually played by on percussionist (see page 34)

Symphonie Nr. 1

f-Moll, op. 10 (1926)

4. Satz

35

Adagio $\text{♩} = 84$

Dmitri Schostakowitsch
1906 - 1975

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SOZUKOVIC SINFONIA N. 7.

mp (SEMPRE SOL SOLO)
MOVIMENTO

4 Vni I

Musical staff for Violin I, measures 33-34. The staff is in treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *mp* and a *cresc.* hairpin. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff for Trombone I, measures 35-36. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *mp*. Measure 35 is boxed with the number 35. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone II, measures 35-36. The staff is in bass clef with a key signature of one flat. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone III, measures 35-36. The staff is in bass clef with a key signature of one flat. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone IV, measures 35-36. The staff is in bass clef with a key signature of one flat. Measure 36 is boxed with the number 36. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone V, measures 35-36. The staff is in bass clef with a key signature of one flat. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone VI, measures 37-38. The staff is in bass clef with a key signature of one flat. Measure 37 is boxed with the number 37 and has a '4' written above it. Measure 38 is boxed with the number 38 and has a '5' written above it. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trumpet I, measures 39-40. The staff is in treble clef with a key signature of one flat. It begins with a dynamic marking of *f*. Measure 39 is boxed with the number 39. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

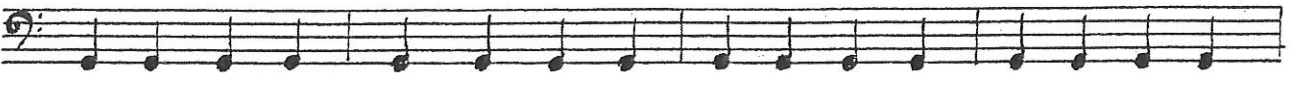
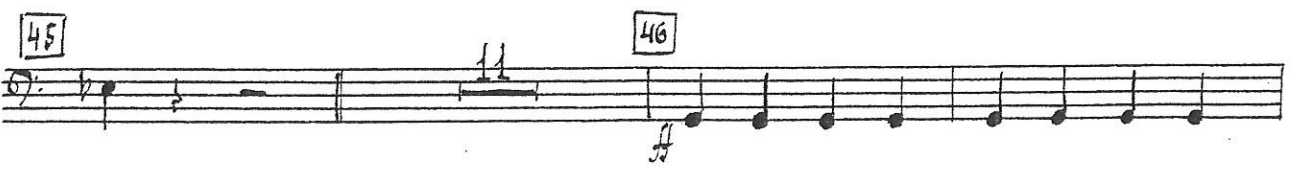
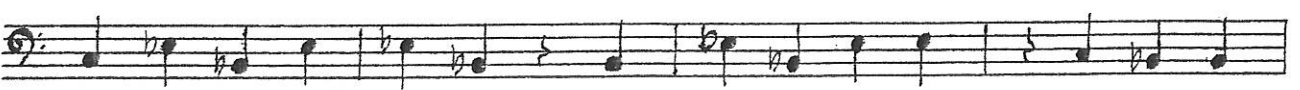
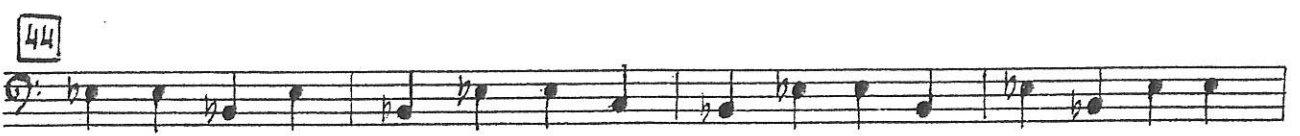
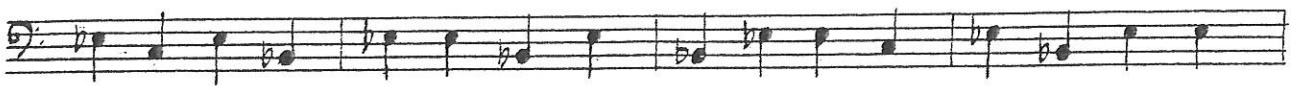
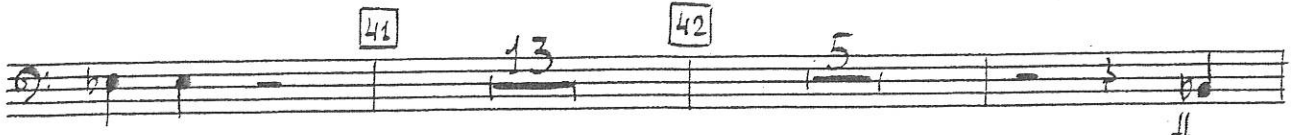
Musical staff for Trombone I, measures 39-40. The staff is in bass clef with a key signature of one flat. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone II, measures 39-40. The staff is in bass clef with a key signature of one flat. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone III, measures 39-40. The staff is in bass clef with a key signature of one flat. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Musical staff for Trombone IV, measures 39-40. The staff is in bass clef with a key signature of one flat. Measure 40 is boxed with the number 40. The notes are: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2.

Timp.



49 *GROPPA* *ff* 50

51 *rit.* 52 *Moderato* *tr.* *ff*

tr. *poco rit.* *tr.*

53 *a tempo* *tr.*

Poco rit.

54 *a tempo* *tr.* *allarg.*

tr. *tr.* *tr.*

55 *a tempo*

56 57

rit. 58 *Poco più mosso*

II^o MOVIMENTO

10

Handwritten musical score for the second movement, featuring various instruments and dynamic markings. The score is written on ten staves, with measures numbered 82 through 92. The notation includes rests, notes, and complex rhythmic patterns. Key markings include:

- 82A, 83, 84 *Fr-be*, 85 **XILOFONO**, 86, 87, 88, 89 *Cor.*
- 90 *Jimp.*, *f*, *meno f*
- 91 *f*, *meno f*
- 92 *f*, *meno f*

The score includes various time signatures such as 3/4, 2/4, 3/8, and 2/8. Dynamic markings like *f* (forte) and *meno f* (mezzo-forte) are used throughout. The notation is handwritten and includes some corrections and annotations.

Timp.

Musical staff 1: Bass clef, 2/4 time signature. Notes: 1, 2, 1, 10. Measure numbers 93 and 10 are boxed.

Musical staff 2: Bass clef, 2/4 time signature. Note: 2. Measure number 94 is boxed. Dynamic marking: *f*.

Musical staff 3: Bass clef, 2/4 time signature. Notes: 6, 1. Measure number 6 is boxed.

Musical staff 4: Bass clef, 3/4 time signature. Notes: 2, 1. Measure number 95 is boxed. Dynamic marking: *ff*.

Musical staff 5: Bass clef, 3/4 time signature. Notes: 1, 6. Measure number 6 is boxed. Dynamic marking: *mf*.

Musical staff 6: Bass clef, 2/4 time signature. Notes: 1, 3, 1, 1. Measure number 96 is boxed.

Musical staff 7: Bass clef, 3/4 time signature. Notes: 1, 1, 1, 1. Measure number 1 is boxed.

poco rit. *a tempo*

Musical staff 8: Bass clef, 3/4 time signature. Notes: 1, 13, 1, 5. Measure numbers 97, 98, and 5 are boxed.

Musical staff 9: Bass clef, 5/4 time signature. Notes: 1, 4, 2, 2. Measure number 99 is boxed.

poco rit. *a tempo*

Musical staff 10: Bass clef, 5/4 time signature. Notes: 2, 7, 7, 2. Measure numbers 100, 101, and 102 are boxed.

Musical staff 11: Bass clef, 5/4 time signature. Notes: 1, 2, 2, 1, 1. Measure number 103 is boxed.

rit. *rit.*

Musical staff 12: Bass clef, 5/4 time signature. Notes: 1, 1, 2, 1, 4. Measure number 104 is boxed.

III

105 *Adagio* 17 106 *Largo* 18 107 *Adagio* 17 108 *Largo* 12

109 *Adagio* 14 110 12 111 14 112 18

113 9 114 18 115 21 116 7

117 18 118 6 119 12 *poco a poco rit.* 5

120 *Largo* 17 121 *CORNO Moderato risoluto* 18 122 6 1

123 7 124 9 125 9

126 8 127 8 128 11 129 8

130 *Jr. ne, Juba*

131 *Timp. tr.* *ff* *dim.* *f*

mf

Timp.

tr. tr. tr. tr. tr.

132 tr. tr. tr. tr. tr.

dim.

tr. 133 16

134 rit. p Largo 12 135 23

136 16 137 20 138 21 139 20

140 rit. 2 141 17 142 Largo 18

143 Adagio 17 144 Largo 12 145 Adagio V-ni I

146 11

GRANDE

14

Timp. tr

pp Attacca

IV

147 Allegro non troppo

1-17

2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17

(2x48)

pp md

148 1-29

29 149 1-17

Timp.

Handwritten musical score for Timpani, measures 147-158. The score is written on ten staves. The first four staves (measures 147-150) consist of sustained chords. The fifth staff (measure 151) features a melodic line with a triplet and a dynamic marking of *p*. The sixth staff (measure 152) has a melodic line with a dynamic marking of *p* and a circled *scord*. The seventh staff (measure 153) has a melodic line with a dynamic marking of *p*. The eighth staff (measure 154) has a melodic line with a dynamic marking of *p*. The ninth staff (measures 155-156) is for *Tr-be* (Trombone) with a dynamic marking of *p*. The tenth staff (measures 157-158) is for *Tr-ni* (Trumpet) with a dynamic marking of *F* (Forte). Measure numbers 147, 150, 151, 152, 153, 154, 155, 156, 157, and 158 are boxed. A downward arrow is present above measure 150. A circled *scord* is written below measure 152. The word *Tr-be* is written above measure 155, and *Tr-ni* is written above measure 158. The word *F* is written above measure 158.

SOL LA SI

16

159 160 161 162

163 164 165

TROMBE

166

Tuba 167

168

169 Jimp.

f

170

171 172

VLA

173

Timp.

174

175

176

177

178

179

180

181

182

183

184

dim.

rit.

Moderato

Fag. Cor.

8

2

8

8

8

8

7

10

CORNI

185 7 186 *Fl. I Solo* 187 4 c 1

188 3 189 7 11 190 9

191 7 192 2 1 7

193 9 194 7 195 2 1

196 7 197 4 c 2 7

198 9 199 13 200 COR 12 201 6 4

202 *4 Cor. Soli*

203 *Timp.* 2 *mf cresc.* 204 9 205 2

(DO)

206 5

207

Timp. $\frac{5}{4}$ rit. *tu tu*

ff *a tempo*

ff *rit.* *p* *a tempo* *Soli* **208** *f*

f

f

f *Soli* **fff**

22220 20220